

Magnificat
Rutter
Flos Campi
Vaughan Williams
Hierusalem
Dyson

Saturday 22 June 2019

7:30pm

St James Church, Muswell Hill

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Magnificat
Rutter

Interval

Flos Campi
Vaughan Williams
Hierusalem
Dyson

Saturday 22 June 2019
St James Church, Muswell Hill

Yvette Bonner *Soprano*
Stefanie Heichelheim *Viola*

North London Chorus

Meridian Sinfonia
Alice Evans leader

Andrea Brown *Guest Conductor*

Murray Hipkin *Conductor*

Please remember to switch off all pagers, mobile phones and digital watch alarms. The use of video cameras or other unauthorised recording devices is prohibited.

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MAGNIFICAT

JOHN RUTTER

John Rutter (b. 1945): Magnificat (1990)

Rutter's *Magnificat*, like so much of his choral work, is strongly inflected with the paradoxical sense of tradition characteristic of modernist art. Its eclectic structure and extended treatment inevitably invites comparison with Bach's original 1723 version, particularly by reinstating the festive, vernacular character of Bach's setting in making three additions to the biblical text. An early modern (15th century) traditional English poem, *Of a Rose, a lovely Rose*, is set as a Marian carol to constitute the second movement; a setting of the *Sanctus*, from the Ordinary of the Mass elaborates the *Quia fecit* in the third movement; and a setting of the Marian Antiphon *Sancta Maria, succurre miseris...*, sung at Feasts of the Blessed Virgin, is inserted in the concluding Gloria, before *Sicut erat...* which also repeats, following Bach, the music of the opening movement. In other respects, however, it is for the most part a thoroughly contemporary musical setting. From his own comments about it, and by providing his own English translation for the singing text, it is clear that Rutter intends the work for inclusion in the liturgy for modern vernacular worship, as well as for concert performance on occasions such as this evening, when it will be sung in Latin.

Rutter composed his setting of seven movements early in 1990, and conducted its premier on May 26 of the same year at Carnegie Hall, New York. It is a work both joyful and tender, fully in keeping with the scriptural tone of Mary's song of praise, but whose vernacular character differs interestingly from that of Bach's original setting. Whilst the insertions themselves are similar, in being both traditional and liturgical,

Rutter's setting as a whole is strongly inflected with a global musical vernacular appropriate to the late twentieth century – as is the subtle, lyrical complexity of the orchestration throughout. He has acknowledged himself that, “somewhere in my mind as I wrote, though I was not fully conscious of the fact till afterwards”, were “images of outdoor celebration”. These were grounded in his awareness of the phenomenon that “in countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions”.

These qualities are evident from the outset, as the orchestra, after a short, bright, almost *staccato* introduction, sets a gently swaying rhythm, above an echo of wind, to which sopranos and altos introduce the liturgical theme ‘Magnificat anima mea Dominum’, which is repeated in a strong celebratory manner by tenors and basses. The voices move to an appropriately exultant lyricism, sung *legato*, on ‘et exsultavit spiritus meus, in Deo salutari meo’ until an abrupt triple enunciation of ‘meo’. After a gentle fugue, marked *dolce*, of sopranos altos and tenors repeating the same phrase, sopranos introduce, again to a swaying *legato*, a delicately stepping, dance-like display of Mary's humility for ‘Quia respexit humilitatem...’, explored with a quiet sense of wonder by the full chorus, gradually building to a slow crescendo until tenors and basses, under the instruction, as if to a marching band, of *ritmico, poco marcato*, invoke the eternal responsibility for guaranteeing Mary's blessedness to the emphatic sequential steps of ‘omnes generationes’. With repetitions of its opening theme and phrases,



the movement builds to a rousing orchestral and choral conclusion in a paean of rejoicing.

The second movement consists in its entirety of Rutter's setting of the traditional English poem, *Of a Rose, a lovely Rose*, and is strikingly self-contained. He brings to it the experience and virtuosity shown in his many arrangements of carols to produce a rendering fit for the ethos of a Magnificat. Though marked ‘tranquil and flowing’ overall, Rutter works effectively within these constraints by varying both voices and orchestration from the softest of openings to accompany the sopranos' almost ethereal singing of the initial couplet, followed immediately by the more trenchant sound of the didactic

injunction from the basses, 'Hearken to me both old and young...', which yet maintains its *legato* marking. Alternations and contrasts of this kind, as well as in time and dynamic, occur throughout with great subtlety, as different voice parts take different verses, alone and in changing combinations. The effect, overall, is a striking interpenetration of the metaphysics of the Marian myth with a sense of the narrative traditions of its mundane understanding in the early modern world from which the poem dates, and which recollects its continuing mystery for later modernity.

'*Quia fecit mihi magna*' opens, *andante maestoso*, with a processional majesty that declares the sense of divine authority behind Mary's immaculate conception. But this is followed by a contrasting recapitulation by the basses, followed in ascending succession by all parts, *poco legato* and *piano*, that explores the extraordinariness of the same phenomenon in a way that suggests an ecstatic sense of awe. This leads, through a delicate orchestral transition, into the altos' quiet declaration: 'Et sanctum nomen eius', which is taken up by the other parts, all with Bach-like runs lending appropriate emphases on *sanctum* and *nomen*. The movement concludes with the quiet affirmation of Rutter's second addition to the scriptural text, the 'Sanctus...' from the Ordinary of the Mass. A gradual crescendo builds through runs on each word in the phrase 'Sanctus Dominus Deus Sabaoth, followed by tenors and sopranos subsiding gently into plainsong on 'Pleni sunt coeli et terra gloria tua. Hosanna in excelsis'.

With languid sweetness, the soprano soloist opens the fourth movement,

'*Et misericordia*', to a slow and swaying *andante fluente*. After some fifteen bars this is supported intermittently by the chorus in a firm but gently complementary rhythm, modulated by some fine elaborations by all voice parts, to match the strong narrative line of the text on 'a progenie in progenies'. The conclusion arrives with a soloist and chorus juxtaposed in a gradual ritornel on 'timentibus eum'.

Basses and tenors display the strength of 'Fecit potentiam' in irregular *marcato* rhythm at the beginning of the fifth movement, building in a fugue across all voices and alternating with emphatic orchestral statements which chime beneath and against them on 'dispersit superbos mente cordis sui'. The phrase is repeated by all voices in a descending series of entries from sopranos to basses, concluding in harmonic unity before the male voices, joined later by altos, intone *ff* the dismissal of the mighty ('Deposuit potentes de sede'). Shifting the dynamic to a quieter register, the sopranos sing, *dolce e legato*, of the exaltation of the humble and meek before the full chorus takes up this phrase ('et exaltavit humiles'), moving gradually to a fugal crescendo before a quiet ending, marked *rallentando poco a poco* and structured again with an echo of plainsong.

This quiet mood continues into the sixth movement, '*Esurientes*', with the soprano singing gently of comforting the hungry and the dismissal of the rich. The chorus echoes the soloist's melody and slow, swaying rhythm until a shift in mood marks the statement, again from the soloist, of divine promise to the people of Israel: 'Suscepit

Israel puerum suum, recordatus misericordiae suae'. The chorus picks up the rhythm in repeated echoes of the second clause in compound time with occasional duplets, for example on the final 'misericordiae suae'. Tenors and basses then commence the conclusion of the movement by taking up the initial melody, in a musical pun which follows Bach, on 'Sicut locutus est'. The soloist soars gracefully above them in repeated anticipation of the final phrase 'in saecula', as the chorus follow the initial melody through the intervening phrase of 'ad patres nostros, Abraham et semini eius...'

A majestic orchestral fanfare opens the final movement as the chorus cry 'Gloria Patri et Filio et Spiritui Sancto'. Basses quietly reintroduce the phrase, joined successively in further repetitions by the full chorus working through a gradual crescendo to an ultimate, elaborated Gloria. With a quiet simplicity, the soprano soloist begins Rutter's last insertion into the biblical text, the Antiphon for Marian intercession: 'Sancta Maria, succurre miseris...', moving to a bright sequence of closing alleluias, which herald the closing of the movement and the work. As in the previous movement, the biblical text 'Sicut erat in principio' is used to reinvoke Bach's reflexive intratextual pun as an encircling closure for the work as a whole: 'as it was in the beginning' – but not quite! Sopranos and altos begin this final passage by singing the text of 'Sicut erat...' to their melody for 'Magnificat anima meam Dominum' in the opening movement, Rutter having scanned the second text neatly to the music of the first. Not content with this play, however, he then proceeds to a conceit of subtly transposing the musical lines of male and female voices for the reiteration

of the text and through the first sets of amen, to a preliminary conclusion in inverted imitation of the close of the opening movement. If Bach's pun was a characteristically baroque musical flourish, Rutter's complex re-engaging of it here suggests, perhaps, a postmodern trope by way of variation. The work comes finally to its close with a series of sustained, grateful amen's.

It takes both artistic courage and musicological erudition to fuse together the historically and culturally diverse musical traditions that Rutter has drawn upon in this, as well as other works, such as his (1985) *Requiem*. With this setting of *Magnificat* he provides an accessible and engaging example of what John Adams has identified as the

post-stylist quality of late- or post-modernist musical composition, exemplifying the contemporary liveliness of the choral tradition to which Bach's work was such an important, formative contribution.

Paul Filmer, 2019

LIBRETTO

1 Magnificat anima mea

Magnificat anima mea

Magnificat anima mea Dominum; et exultavit spiritus meus in Deo salutari meo.

My soul doth magnify the Lord; and my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent omnes generationes.

For he hath regarded the lowliness of his hand-maiden; for behold, from henceforth all generations shall call me blessed.

2 Of a Rose, a lovely Rose

Of a Rose, a lovely Rose,
Of a Rose is all my song.

Hearken to me, both old and young,
How this Rose began to spring;
A fairer rose to min liking
In all this world ne know I none.

Five branches of that rose there been,
The which be both fair and sheen;
The rose is called Mary, heaven's queen
Out of her bosom a blossom sprang.

The first branch was of great honour;
That blest Marie should bear the flow'r;
There came an angel from heaven's tower
To break the devil's bond.

The second branch was great of might,
That sprang upon Christmas night;
The star shone over Bethlem bright.
That man should see it both day and night.

The third branch did spring and spread;
Three kinges then the branch gan led
Unto Our Lady in her child-bed;
Into Bethlem that branch sprang right.

The fourth branch it sprang to hell,
The devil's power for to fell;
That no soul therein should dwell,
The branch so blessedfully sprang.

The fifth branch it was so sweet,
It sprang to heav'n, both crop and root,
Therein to dwell and be our *bote;
So blessedly it sprang.

Pray we to her with great honour,
She that bare the blessed flow'r,
To be our help and our succour,
And shield us from the fiendes bond.

*bote = salvation 15th-century English

3 Quia fecit mihi magna

Quia fecit mihi magna qui potens est: et sanctum nomen eius.

For he that is mighty hath magnified me: and holy is his Name.

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are filled with thy glory. Hosanna in the highest.

**from the Ordinary of the Mass*

4 Et misericordia

Et misericordia eius a progenie in progenies timentibus eum.

And his mercy is on them that fear him throughout all generations.

5 Fecit potentiam

Fecit potentiam in brachio suo; dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek.

6 Esurientes

Esurientes implevit bonis: et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel. As he promised to our forefathers, Abraham and his seed for ever.

7 Gloria Patri

Gloria Patri, et Filio, et Spiritui Sancto.

Glory be to the Father, and to the Son, and to the Holy Ghost

*Sancta Maria, succurre miseris, iuva pusillanimes, refove flebiles: ora pro populo, interveni pro clero, intercede pro devoto femineo sexu: sentiant omnes tuum iuvanem, quicumque tuum sanctum implorant auxilium. Alleluia.

Holy Mary, succour those in need, help the faint-hearted, console the tearful; pray for the laity, assist the clergy, intercede for all devout women: may all feel the power of your help, whoever prays for your holy aid. Alleluia

**Antiphon at Feasts of the Blessed Virgin Mary*

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

English translation of the Magnificat from the 1662 Book of Common Prayer

INTERVAL

During the 20-minute interval, members of the audience are requested not to enter the performing area.

FLOS CAMPI

VAUGHAN WILLIAMS

Ralph Vaughan Williams (1872-1958): *Flos Campi*: Suite for viola, chorus and orchestra (1925)

Any composer worth his salt had at least one piece in him that could not have been written by anyone else.
(Vaughan Williams c. 1910)

Given the year in which he is alleged to have said this, during which he conducted premieres of both *Fantasia on a Theme by Thomas Tallis* (September) and *A Sea Symphony* (October), Vaughan Williams could have had either of these works in mind as proof that by then, he too was worth his salt. It was the year in which his reputation was finally established, notwithstanding that the structural forms and musical contents of both works stood in strong creative contrast to the dominant compositional orthodoxies of English orchestral music at the time. But it is a verdict that might justifiably be awarded also to *Flos Campi*, first performed as he began to reach the height of his powers as both composer and conductor a decade and a half later.

He was by then a senior and influential teacher of composition at the Royal College of Music and it seems to have been in part for his students there that he created this work. It has always been strongly associated with the viola virtuoso Lionel Tertis (1876-1975), who first performed it and to whom it was subsequently dedicated, although Vaughan Williams insisted that it was not written for him. Rather, the specification that both chorus and orchestra should be small suggests that it was his students that he had in mind to perform it. The autograph score calls for an orchestra of 22 players and a chorus of between 20 and 26, although at the premiere in October 1925, Henry Wood conducted the larger forces of the Queen's Hall

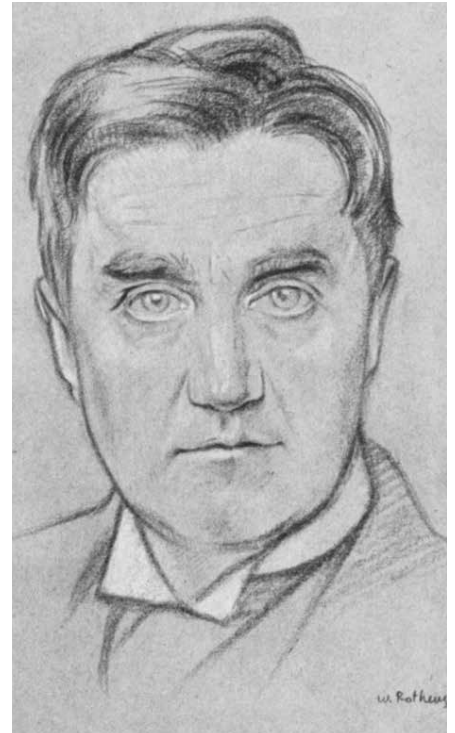
Orchestra and a choir of 35 singers from the Royal College. His bond with students was always strong and his biographers have routinely pointed out how much he depended on young people, particularly women, to motivate him.

For some critics, *Flos Campi* is more like a symphonic poem than an orchestral suite. The six movements into which it is divided are played continuously, without interruption, beneath the soaring intensity of the solo viola and accompanied by the wordless singing and humming of the chorus. The absence of a verbal choral text is doubly surprising: Vaughan Williams had remarked in 1920, whilst working on *A Pastoral Symphony*, that he did 'not like voices without words'; and each of the six movements is prefaced by a quotation from the *Canticum Canticorum* (*The Song of Songs*) of the Latin Vulgate. In a programme note for the second performance, in 1927, Vaughan Williams wrote:

The title 'Flos Campi' was taken by some to connote an atmosphere of 'Buttercups and daisies', whereas in reality 'Flos Campi' is the Vulgate equivalent of 'Rose of Sharon' (*Ego Flos Campi, et Lilium Convallium*, 'I am the Rose of Sharon, and the Lily of the valleys').

The Biblical source of the quotations also gave rise to the idea that the music had an ecclesiastical bias. This was not the intention of the composer.

Elaborating the point more informally elsewhere, he wrote: 'Those pimps at the BBC think it's religious. In fact, it's the most passionate piece I ever



wrote' – a view endorsed later by his second wife, Ursula, who thought it "not much mystical but about Ralph's sensuousness, the most sensual sensuous piece Ralph ever wrote." He had confided to her that, whilst working on it, he "visited rather a lot a young viola-playing student who was a little in love with him...to get himself worked up into the terrific state he needed to be in to write it".

Despite claiming not to like "voices without words", Vaughan Williams had used a wordless chorus for women's voices as early as 1908-9, for his song-cycle *Willow-Wood*, setting verse of Dante Gabriel Rossetti. The date is significant because he had returned at the end of February, 1908 from three months of intensive study in Paris with Maurice Ravel, to whom he had gone, as he later alleged, because he had come to the conclusion that

I was lumpy and stodgy, had come to a dead-end and that a little French polish would be of use to me...I learnt much from him. For example that the heavy contrapuntal Teutonic manner was not necessary;...He showed me how to orchestrate in points of colour rather than in lines. It was an invigorating experience to find all artistic problems from what was to me an entirely new angle...I came home with a bad attack of French fever...[which] soon subsided but left my musical metabolism, on the whole, healthier.

There is a self-effacing disingenuousness about this account, written more than a quarter of a century after the experiences it describes. It was working with Ravel that enabled Vaughan Williams, by then in his mid-30s, finally to find his own voice. Ravel visited him in London in 1909 and by 1910 Vaughan Williams had completed the Incidental Music for *The Wasps*, his String Quartet in G minor, *On Wenlock Edge*, his first symphony, the Fantasias on English Folksong and Tallis's theme, and begun work on his first opera, *Hugh the Drover*.

The 'heavy contrapuntal Teutonic manner' that he was able to reject as unnecessary had resulted from the largely unsympathetic tuition in composition he received from Hubert Parry and Charles Villiers Stanford whilst a student at the Royal College of Music in the 1890s. Bach, Beethoven, Brahms and Wagner were the composers that informed their pedagogy, constituting a tradition that Vaughan Williams found unsympathetic to his own musical sensibilities. Late in his career he

admitted: "To this day the Beethoven idiom repels me, but I hope I have at least learnt to see the greatness that lies behind the idiom that I dislike". He had taken the tradition seriously enough at the time to spend six months in 1897-8, studying composition with Max Bruch in Berlin, during a lengthy honeymoon with his first wife, Adeline Fisher. Bruch described him as "*ein sehr gutter Musiker und ein talentvoller Componist*", whilst Vaughan Williams said later of the experience: "I only know that I worked hard and enthusiastically and that Max Bruch encouraged me, and I had never had much encouragement before". Whilst it enabled him to master expertly the compositional techniques of 'the Beethoven idiom' they contributed nothing to his increasing engagement with the quite different, and for him much more vital and sympathetic traditions of English folksong and Tudor music, both of which enabled the expression of his growing spiritual agnosticism through what he termed their "sexular [*sic*] associations". His studies with Ravel showed him finally that "there was an implied melodic outline in all vital music and instanced the opening of the C minor Symphony (of Beethoven) as an example of a tune which was not stated but was implicit"

Flos Campi can be seen, thus, as a further metaphorical flowering of the assured confidence in his own expressive compositional voice that continued to follow from his work with Ravel. Indeed, the French composer had himself used a wordless chorus to depict erotic yearning in his ballet score *Daphnis et Chloé* (1912), with which Vaughan Williams would surely have been familiar – Ravel was already working on it at the

time of his visit to London in 1909. A further technique derived from Ravel that permeates Vaughan Williams's subsequent work and is a distinctive feature of the orchestration of *Flos Campi*, is the use of octatonic pitch collections – symmetric eight-note scales made up of alternating semi-tones and whole tones. Ravel used these to conjure exotic, sensuous, often erotic atmospheres in such works as *Shéhérazade* (1903) and *Rhapsodie espagnole* (1907–8). Vaughan Williams integrates them with modal, chromatic and diatonic passages, for example at the opening of the first movement, *Sicus Liliū interspinas, sic amica mea inter filias, ...Fulcite me floribus, stipate me malis, quia amore languo*. (As the lily among thorns, so is my love among the daughters...Stay me with flagons, comfort me with apples; for I am sick with love). The bitonal duet of oboe and viola, marked *lento*, sets a mood of gentle languor, further elaborated by viola and flute, which gradually swells through the strings to a choral climax in the rise and fall of a series of ecstatic, ululating 'Ahs', before subsiding softly into the viola's *diminuendo*.

The second movement is marked *andante con moto*, with the superscription: *Jam enim hiems transit; imber abiit, et recessit; Flores apparuerunt in terra nostra, Tempus putationis advenit; Vox turturis audita est in terra nostra*. (For, lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of pruning has come, and the voice of the turtle dove is heard in our land.) It begins with quiet rhapsodic singing by the chorus in 'Extreme head voice. Lips nearly closed ('UR') according to Vaughan Williams's marking, over which the viola rises, echoed by

the oboe, in an almost narrative account of the text's welcoming of spring. The chorus gradually close their lips to produce the sound of a gentle hum, before rising to a still-gentle 'Ah', closing their lips slowly beneath a quiet, sustained viola and oboe duet until the viola's brief, final cadenza.

This apparently pastoral ethos is dramatically displaced in the third movement, which returns to the agonies of love. *Quaesivi quem dilligit anima mea; quaesivi illum et non inveni...* 'Adjuro vos, filiae Jerusalem, si inveneritis dilectum meum, ut nuntietis et quia amore langueo'...*Quo abiit dilectus tuus, O pulcherrima mulierum? Quo declinavit dilectus tuus? Et quaeremus eum tecum.* (I sought him whom my soul loveth, but I found him not..."I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him I am sick with love"...Whither is my beloved gone, O thou fairest among women? Whither is thy beloved

turned aside? That we may seek him with thee.) Marked *lento*, the viola introduces a series of octatonic 'Ahs' from the chorus which rise to a forceful halt as the viola continues its languishing search and the choir resumes its aching sighs.

With the short fourth movement, the mood changes to an altogether more sprightly tone: *En lectulum Salomonis sexaginta fortes ambient... omnes tenentes gladius, et ad bella doctissimi.* (Behold his bed [palanquin], which is Solomon's, three score valiant men are about it...They all hold swords, being expert in war). Marked, with an appropriately military inflection, as *moderato alla marcia*, the orchestra supports the viola in a prelude to the chorus's undulating, rhythmic sequence of ecstatic cries, segueing into the fifth movement, organised around its yearning prefatory text: *Revertere. Revertere Sulamitis! Revertere, revertere ut intueamur te...Quam pulchra sunt gressus tui incalceamentis, filia principis.* (Return, return, O Shulamite!

Return, return, that we may look upon thee...How beautiful are thy feet with shoes, O Prince's daughter.) Following the marking of *andante quasi lento*, the chorus softens its 'Ah!' into humming with closed lips, before sopranos follow the viola's weaving line and lead the rest of the chorus into alternating dynamics on the same vocal sequence. The orchestral support falls away, leaving the viola a short cadenza before the chorus resume with closed lips and move, *moderato tranquillo*, into the final movement, set to the text: *Pone me ut signaculum super cor tuum.* (Set me as a seal upon thine heart.) The longest movement of the work, it opens with a slow, beautifully simple viola line which is taken up and developed by the orchestra before the choral voices enter in sequence, moving up to a sensuous climax before subsiding, accompanied by the viola, to a gentle, closing murmur of softest resolution.

Paul Filmer June 2019



Save the (provisional) date!

North London Chorus is very excited to be taking part in advanced discussions with the management of the newly restored Alexandra Palace Theatre, with a view to performing there in November 2019. The programme is still to be confirmed but we are currently planning to perform Handel's *Israel in Egypt*.

This once grand theatre was opened in 1875, but has lain derelict for 80 years – a hidden gem perched high above the city. Extensive restoration has already been completed but work is ongoing. NLC's concert will be in aid of the Restoration Fund.

Israel in Egypt

Handel

with period instruments

Sunday 24 November 2019 7.30pm (to be confirmed)

Alexandra Palace Theatre, London, N22 7AY

Concert will be in aid of Alexander Palace Theatre Restoration

Please check for details on our website nearer the time

www.northlondonchorus.org

HIERUSALEM

GEORGE DYSON

George Dyson (1883-1964): *Hierusalem: Hymn for Soprano Solo, Chorus and Strings with optional Harp and Organ (1956)*

My reputation is that of a good technician...not markedly original. I am familiar with modern idioms but they are outside the vocabulary of what I want to say. (Sir George Dyson)

Despite this apparent self-deprecation, Dyson's singular achievement was to combine sympathetically the late romantic principles of composition espoused by his teachers, Hubert Parry and Charles Villiers Stanford, with some of the more innovative, contrasting ideas of his musical contemporaries, Bax, Delius and Vaughan Williams. This talent for synthesis made his work very popular in the inter-war years of the first half of the twentieth century, when he composed a wide range of choral, orchestral and church music whilst also playing, throughout that time, a significant public role in the English musical establishment as teacher and administrator.

Born in Halifax, his father a blacksmith and his mother a weaver, Dyson showed early musical talent and as a 13-year-old was appointed organist at his local church. Three years later he became a Fellow of the Royal College of Organists and in 1900 gained a scholarship to the Royal College of Music. He won the Arthur Sullivan Prize for Composition there, and in 1904 was awarded a Mendelssohn Scholarship that enabled him to travel in Europe, where he worked with Richard Strauss. He returned in 1907 to become Director of Music at the Royal Naval College, Osborne on the recommendation of Parry, by then Director of the RCM – a post which Dyson himself occupied from 1938 until his retirement in 1952. He served in the First World War as a Grenadier with the Royal Fusiliers,

for whom he wrote training notes on grenade warfare which were adopted by the War Office and published in 1915 as the official Army manual on hand grenade use. He was appointed as Professor of Composition at the RCM in 1921, a post he held simultaneously with that of music master at Wellington College, changing schools to Winchester College three years later. In that year, 1924, he published *The New Music*, considered a landmark in the development of English musical criticism in its argument that some of the major works of his best-known contemporaries were all rooted in constraining and outdated traditions: Elgar for his reliance on Brahms, Vaughan Williams in his enthusiasm for folk song, and Arnold Bax for drawing on Celtic romanticism. Correspondingly, in contrast to his earlier work, his own compositions at this time began to show the distinctive character of his music – spare and modern whilst remaining tonal and melodic – initially with *In Honour of the City* (1928), a work for chorus and orchestra setting verses of the early 16th century poet, William Dunbar. This was followed, in 1931, by what became his best-known work, *The Canterbury Pilgrims*, based on Chaucer's 'Canterbury Tales'. Over the next decade he consolidated his reputation as a choral and orchestral composer with major secular and sacred works, including a symphony (1937), several string concerti and a considerable two-part oratorio, *Quo Vadis* (1939). Yet by the mid-twentieth century his work had ceased to be a feature of either choral or orchestral repertoires of English music, despite a late flowering of compositions following his retirement from the Royal College, of which *Hierusalem* is one of the finest pieces.

According to the title page of Dyson's score, *Hierusalem* sets 'Words adapted from a XVI century verse translation derived from St. Augustine'. Entitled *The Heavenly Jerusalem*, the source for it in Augustine's work is thought to have been the *Meditations*, in which the Christian church is imagined as a spiritual City of God, in contrast to the disorder of earthly cities he witnessed during the fifth century decline of the Roman empire. A further, additional source was almost certainly the divine utopian poem *De Gloria Paradisi*, written in Latin on the same theme by Peter Damian, an 11th century Benedictine monk, some verses of which are included in almost direct translation in the later poem from which Dyson's text is taken.

Notwithstanding his earlier reservations about some of the work of his contemporaries, Dyson sets *Hierusalem* clearly in the tradition of 'English pastoral' composition. It blends harmonic colours like those deployed by Delius and modalities characteristic of Vaughan Williams with a rich, Strauss-inflected orchestral texture, characterised by a Bax-like lyrical romanticism. The structure of the hymn strikes an exquisite metaphorical balance between two ecstatic states of human being: the soulful individual yearning in the solo soprano voice for peace and fulfilment in the Heavenly City; and the chorus's gradual collective progress towards the divine realm, as they anticipate its ethereal beauty. The balance is developed through three passages, in each of which the soloist reveals and reminds the chorus that however sure they are of their transformation into the divine realm of the heavenly city, it remains an image; and their sense of divine

citizenship, however convincing their knowledge of its sacred, mundane detail, no more than an illusion, however deeply grounded in their faith. Whilst this suggests a repetitive sequence to the narrative of the work, it is testament to Dyson's skill as a composer that musically there is no sense of repetition. Rather, his inventiveness in combining solo, choral and orchestral resources invites a compelling and continuing engagement throughout with the devout innocence and simple theology of divine predestination.

Softly, *poco andante*, the strings faintly evoke this ethereality to open the work, creating an image of Hierusalem whose distant intangibility is pierced by the soprano's repeated, aching plea for deliverance: 'Hierusalem...when shall I come to thee? When shall my sorrows have an end? Thy joys when shall I see?' These joys are evoked with light, bright cheer as the basses lead the chorus into celebration of the transcendent release to be found in the 'happy harbour of the saints', whose 'sweet and pleasant soil' is free from grief, toil and sorrow. Voices interweaving harmonically, they continue to elaborate the opulent magnificence of the divine architecture of its built space with eager joy as they describe its features: 'walls of precious stones, bulwarks diamond square; gates of right orient pearl, exceeding rich and rare'. Surprisingly perhaps, the soprano follows above them, accompanied by strings in a hint of cautionary dissonance, singing with an almost imperceptible slowing of tempo, of houses of ivory, windows crystal clear, and then, soaringly, of tiles of beaten gold; until suddenly she reveals the continuing illusion, shattering the pleasurable mood and

revealing them all as far from paradise as ever by reinvoking the longing of her opening plea: 'O God that I were there!'

Undaunted, but in a dynamic that suggests a more reserved, respectful awe befitting their continuing state of anticipation rather than actually experienced realisation, the chorus, in different, more complex harmonies, continues to extol the ecology of the heavens above, this time in pastoral terms: beautiful and fair vineyards and orchards; wonderful and rare trees and fruits; continually green gardens and gallant walks; sweet and pleasant flowers. Dyson qualifies the superlatives of this litany by giving it a restrained, hesitant air, setting each expository phrase *a capella*, interspersing and linking them with the briefest of gently emphatic string passages. The strings then consolidate to introduce an account of the ontology of heaven's urban life: to their 'silver sound', the 'flood of life' flows 'quite through the streets...upon whose banks on ev'ry side/The wood of life doth grow...' finally revealing the presence of the heavenly host itself: 'There evermore the angels sit and evermore do sing'. And what they sing, or rather repeatedly and ecstatically cry, of course, is: 'Hierusalem, Hierusalem...' before slowing gently into a sated *diminuendo*, on the final phrase of which the soulful soprano soloist reminds them, once more *poco andante* but with soaring anguish, of her opening plea for the ending of her sorrows and sight of the joys of the heavenly city. An orchestral passage underlines her continuing sorrow at the same tempo, as if to draw her unfulfilled longing to an unresolvable close.

It segues, however, into a brief introduction, *con moto moderato*, to another, even more awed

deconstruction of the divine order by the chorus. Instructed to sing *molto piano e dolce*, they describe, with increasing rapture, the heavenly host of saints going about their routine activities: 'crowned with glory great,/ They see God face to face;...David stands with harp in hand/As master of the choir...Our Lady sings Magnificat', Saints Ambrose and Austin sing *Te Deum*, even Magdalen 'hath left her moan' and sings 'with blessed saints whose harmony in every street doth ring'. What they harmonise ecstatically once again, led by the soulful solo soprano, is 'Hierusalem'. But she leads them now to realise, and acknowledge, that the heavenly city they have glimpsed in such busy detail, however convincing, remains a mirage; that their quest for transport into its holy environs remains unfulfilled. In a final anticipation of the ultimate transcendence they seek, she transforms her plea into a fulsome prayer, singing over their incantatory cries: 'God grant I yet may share Thy holy light, Thy tuneful song, Thy bliss beyond compare'. As the work ends, the chorus cease their iterations of 'Hierusalem', uniting harmonically in quiet song with her prayerful entreaty: 'God grant that we may share...'

Paul Filmer

June 2019

HIERUSALEM

Hierusalem, my happy home,
When shall I come to thee?
When shall my sorrows have an end?
Thy joys when shall I see?

O happy harbour of the saints,
O sweet and pleasant soil!
In thee no sorrow may be found,
No grief, no care, no toil.

Thy walls are made of precious stones,
Thy bulwarks diamonds square;
Thy gates are of right orient pearl,
Exceeding rich and rare.

Thy houses are of ivory,
Thy windows crystal clear;
Thy tiles are made of beaten gold—
O God that I were there!

Thy vineyards and thy orchards are
Most beautiful and fair,
Full furnished with trees and fruits
Most wonderful and rare;

Thy gardens and thy gallant walks
Continually are green;
There grow such sweet and pleasant flowers
As nowhere else are seen.

Quite through the streets with silver sound
The flood of life doth flow,
Upon whose banks on every side
The wood of life doth grow.

There trees for evermore bear fruit
And evermore do spring;
There evermore the angels sit
And evermore do sing.

Hierusalem, my happy home,
When shall I come to thee?
When shall my sorrows have an end?
Thy joys when shall I see?

Thy saints are crowned with glory great;
They see God face to face;
They triumph still, they still rejoice:
Most happy is their case.

There David stands with harp in hand
As master of the choir;
Ten thousand times that man were blest
That might this music hear.

Our Lady sings Magnificat
With tune surpassing sweet;
And all the virgins bear their parts,
Sitting about her feet.

Te Deum doth Saint Ambrose sing,
Saint Austin doth the like;
Old Simeon and Zachary
Have not their songs to seek.

There Magdalene hath left her moan,
And cheerfully doth sing
With blessed saints, whose harmony
In every street doth ring.

Hierusalem, Hierusalem,
God grant I yet may share
Thy holy light, thy tuneful song,
Thy bliss beyond compare.



The Sir George Dyson Trust is pleased to support the performance of Dyson's *Hierusalem* this evening. dysontrust.org.uk

BIOGRAPHIES



YVETTE BONNER SOPRANO

Soprano Yvette Bonner's career has taken her to many major opera houses and festivals throughout Europe and the United States. She is admired for her warm bright voice and fine qualities as a communicator of honesty and conviction. A trained dancer, she has distinguished herself in productions requiring a particularly physical interpretation. Yvette graduated from

the Royal Academy of Music with the Dip. RAM, the Academy's highest award for performance. She was also the winner of the prestigious Blyth-Buesst Operatic Prize.

She has performed with opera companies including the Royal Opera House Covent Garden, English National Opera, Welsh National Opera, Opera North, La Monnaie and Houston Grand Opera. Festivals include Garsington Opera, Grange Park Opera and Buxton Opera Festival. Yvette's roles include Vixen *The Cunning Little Vixen* for the Aix-en-Provence Festival, Tina in Jonathan Dove's *Flight* at the Vlaamse Opera and Iseut in *Le Vin Herbé* in Rotterdam. Other roles include Oscar *Un Ballo in Maschera*, the title role Rusalka, Gretel *Hansel and Gretel*, Susanna *Le Nozze di Figaro*, Zerlina *Don Giovanni*, Dorinda *Orlando*, Eurydice *Orfeo*, Dido *Dido and Aeneas*, Esmeralda *The Bartered Bride*, Sophie *Werther*, Semele in R. Strauss *Die Liebe der Danae*, Erste

Dienerin *Die Agyptische Helena* and Monica *The Medium*. Excelling in the field of contemporary opera, Yvette created the roles of Alice in Knaifel's *Alice in Wonderland* and most recently Sarah in Michel Van der Aa's acclaimed production 'After Life', both for the Nederlandse Opera.

A renowned concert performer and recitalist she has performed at the Royal Albert Hall in the BBC Proms and with orchestras including the RPO, Royal Concertgebouw Orchestra, CBSO, ECO, Scottish Opera Orchestra and the Academy of St Martin's in the Fields. Yvette has appeared on TV and radio both in the UK and abroad and has featured on several recordings. She received a Grammy Award nomination for the role of Esmeralda in *The Bartered Bride* for the Royal Opera House, Covent Garden.

Her last performance with North London Chorus was Puccini *Messa di Gloria* and Salieri *Requiem* in July 2018



ANDREA BROWN GUEST CONDUCTOR

Conducting 'with spirit and vitality – and musical integrity always at its core', Andrea Brown has led award-winning concerts and festivals across the globe. Andrea is the Musical Director of the professional ensemble Tippett Voices, the Esterhazy Singers, The Festival Chorus, and Associate Conductor of The Fourth Choir.

Andrea works regularly as conductor with other choirs including the BBC Singers, North London Chorus, London Oriana Choir, Borough Chamber Choir and the Southbank Centre's Voicelab. Recent work includes concerts in Berlin with hortus vocalis, and the Czech Republic with Festa Musicale. She led Tippett Voices singing for the critically acclaimed 'Memorial' (Jocelyn Pook premiere) at the Barbican Centre, London.

Andrea is the Head of Choral Conducting at the Royal Welsh College of Music and Drama, leading and teaching on the MA programme. Recently Director of Music at Morley College, and Consultant with Surrey Music Hub, Andrea is a passionate advocate for music education. She co-founded the award-winning Women Conductors and Wavelength programmes, both designed to encourage, educate and promote women within the conducting profession. An active member of the Association of British Choral Directors,

Andrea chairs jury panels of choral competitions, and holds master classes for choirs and conductors in the UK, Europe and South East Asia. Andrea was the Artistic Director of Various Voices, an international LGBT choral festival involving 60+ international choirs performing at the Southbank Centre which was awarded the Inspire mark from the London 2012 Olympics Committee.

As a professional soprano she has performed and recorded in some of the finest concert halls across Europe including Théâtre du Châtelet, Concertgebouw, Barbican Centre, Berliner Philharmonie and the Peristyle in Split, Croatia, with ensembles Academy of Ancient Music, Chapelle du Roi and Ex Cathedra.

Andrea was awarded the Alan Kirby Prize for Choral Leadership at the Royal Academy of Music, and scholarships for Post-Graduate Singing at the Guildhall School of Music and Drama.



STEFANIE HEICHELHEIM VIOLA

Stefanie was born and bred locally. She studied the violin at the Royal Academy of Music with David Martin and Emmanuel Hurwitz before turning

to the viola as her main instrument. She performs regularly on violas and bows of varying shapes and sizes, from pre-baroque through to modern. Whilst playing regularly with many of Britain's leading period instrument ensembles, in this country and abroad, chamber music has always been one of her passions.

She performs regularly in a group called Pop Up Classical, who are an ensemble formed of friends who collectively share over 130 years of experience in a wide range of professional ensembles, from symphony orchestras to small chamber ensembles, covering repertoire from Monteverdi to MacMillan, on period and modern instruments.

In addition to performing, Stefanie runs a small, thriving teaching practice in North London where she lives, working with children and adults. She also sings, and has recently started to learn to play the ukelele to accompany herself. She loves cooking and gardening and in her spare time she can usually be found on her allotment.

Stefanie runs a chamber concert series in Golders Green called **On Your Doorstep**, aiming to put on three or four concerts each season. If you would like to be on the mailing list for On Your Doorstep please send an email to stefheichelheim@btinternet.com or speak to Stefanie after this concert.



MURRAY HIPKIN CONDUCTOR

Murray Hipkin studied at York University, the Guildhall and the National Opera Studio before joining the Music Staff of English National Opera (1983–1988) and then working for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and, as Musical Director, Opera Brava.

Since returning to ENO in 1995, he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème*, *The Rake's Progress* and *Trial by Jury*; as Senior Répétiteur his productions

over 24 seasons have included Phyllida Lloyd's *Ring Cycle* and Terry Gilliam's *The Damnation of Faust*; as Assistant Conductor he worked on, most recently, *Sweeney Todd* (with Emma Thompson and Bryn Terfel), *The Barber of Seville*, *Akhnaten*, *Sunset Boulevard* (starring Glenn Close), *The Pearlfishers*, *Carousel*, and *Chess*. In 2013 he played the solo piano in a revival of Deborah Warner's production of Britten's *Death in Venice* (available on DVD).

He has conducted *La bohème* (Surrey Opera, Opera Box); Salieri *Falstaff*, Haydn *La vera costanza*, Mozart *Apollo and Hyacinth*, Gluck *Le cinesi* (Bampton Classical Opera), and, for ENO, *The Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Kismet*, *Carousel* (with Katherine Jenkins and Alfie Boe) and *Chess* (with Michael Ball and Alexandra Burke). In July 2010 he was Associate Conductor of *The Duchess of Malfi* by Torsten Rasch (ENO/Punchdrunk). Other highlights include assisting the composer John Adams and conducting on location for the Channel 4 film *The Death of Klinghoffer*, and *Pierrot Lunaire*

with Björk at the Verbier Festival. In September 2012 he assisted John Adams once again on *Nixon in China* at the BBC Proms and the Berlin Philharmonie. In February 2009 Murray completed an eight-month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium, conducting over 170 performances.

He has been Musical Director of NLC since January 2003 and of the Pink Singers, Europe's longest running LGBT choir, since November 2010. He also leads ENO's Community Choir. Other recent and upcoming projects include *Akhnaten* and *Jack the Ripper: The Women of Whitechapel* (ENO) *Hansel and Gretel* (ENO/Regents Park), *Noye's Fludde* (ENO/Theatre Royal Stradford) and *Sweeney Todd* (Bergen National Opera). In April and May this year he conducted four performances of *Man of la Mancha* starring Kelsey Grammar and Danielle de Niese.

Murray Hipkin is a member of English National Opera and appears by permission.

NORTH LONDON CHORUS



We are a talented and versatile amateur choir and have established a reputation for performances of a high standard since our first concert in 1977 under the direction of the late Alan Hazeldine. Our Musical Director since 2003 has been Murray Hipkin, Senior Répétiteur at English National Opera and also Musical Director of London's longest running LGBT+ choir, the Pink Singers. Murray's considerable experience of both choral music and opera, together with his enthusiasm and skills as teacher and conductor have enabled NLC to flourish through the development of an exciting and ambitious programme of performances drawn from the choral repertoire of the 16th to 21st centuries, as well as specially commissioned work from contemporary composers. The choir benefits greatly from working with our vocal consultants Mark Oldfield and Yvette Bonner (tonight's soloist), and is privileged to have as its patrons the renowned operatic soprano, and Professor at the Royal College of Music, Janis Kelly, and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both work with us when their schedules allow.

We rehearse weekly on Thursday evenings from 7.45pm to 10pm at Martin School in East Finchley and on additional Wednesdays as concert dates approach. We give public concerts three times a year, mainly to a full house at St James Church in Muswell Hill, though we are continuing to explore performing at larger venues in Central and Outer

London. In particular, we're currently in discussion with a view to staging a performance in the newly restored Alexandra Palace Theatre in north London, in November of this year. Please check our website for details nearer the time.

To mark our 40th Anniversary Friends of North London Chorus was launched. Donations to Friends of NLC support and fund special projects, workshops, new commissions and similar activities within our charitable goals, and enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

We are a friendly choir and hold social events each year which include a fundraising quiz evening and a residential weekend workshop. As well as enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition, the workshop has as one of its highlights an enjoyable and relaxed Saturday evening concert of cabaret-style performances of music, song and humour displaying the considerable variety of our members' talents.

As a registered charity, one of whose aims is the promotion, maintenance and improvement of the public's appreciation of choral music, we have been successful in raising funds to help subsidise our work. Through our own concerts and participation in local events we also support a number of other charities.



North London Chorus needs you!

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| Amy Beswick | Sheila Denby-Wood | Amanda Horton | Alice MacKay | Andrea Whittaker |
| Jenny Bourne Taylor | Katherine Dixey | Enid Hunt | Ros Massey | |
| Michaela Carlowe | Katheryn Ferin | Marta Jansa | Susan Segal Horn | |

ALTO

| | | | | |
|-----------------------|-------------------|--------------------|------------------|---------------------|
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| Eloise Beckles | Helene Gordon | Lynne Mark | Alison Salisbury | Catherine Whitehead |
| Marian Bunzl | Viv Gross | Kathryn Metzenthin | Judith Schott | |
| Viv Canter | Katharine Hodgkin | Judith Moser | Jane Spender | |
| Vicky Faure Walker | Jo Hulme | Jennie Owen | Julia Tash | |

TENOR

| | | | |
|---------------|--------------|------------------|------------|
| Gary Bilkus | Pasco Fearon | Jeremy Pratt | Alan Wills |
| Alan Chandler | Keith Maiden | Wilhelm Skogstad | |

BASS

| | | | | |
|-----------------|-----------------|------------------|---------------------|-----------------|
| Marcus Bartlett | Shaun Davies | Paul Filmer | David Loxley-Blount | David Stone |
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Photo Alex May

To mark our 40th Anniversary **Friends of North London Chorus** was launched in the summer of 2017, with a performance by our late **Friends of NLC** patron and renowned soprano Sally Silver.

We would be delighted to welcome more friends to the scheme. Donations to **Friends of NLC** support and fund special projects, workshops, new commissions and similar activities within our charitable goals, and will also enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

Membership of **Friends of NLC** will entitle you to the following benefits:

- Acknowledgement of your generous support in our concert programme (optional).
- Complimentary programmes for our concert season.
- A complimentary glass of wine or soft drink at each concert.
- Being amongst the first to hear about our concerts and events via our mailing list.

Membership costs £40 per year but supplementary donations are always welcome.

Sign up at www.northlondonchorus.org/friends

North London Chorus would like to acknowledge with thanks all those who support our activities through their generous donations.

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and those who wish
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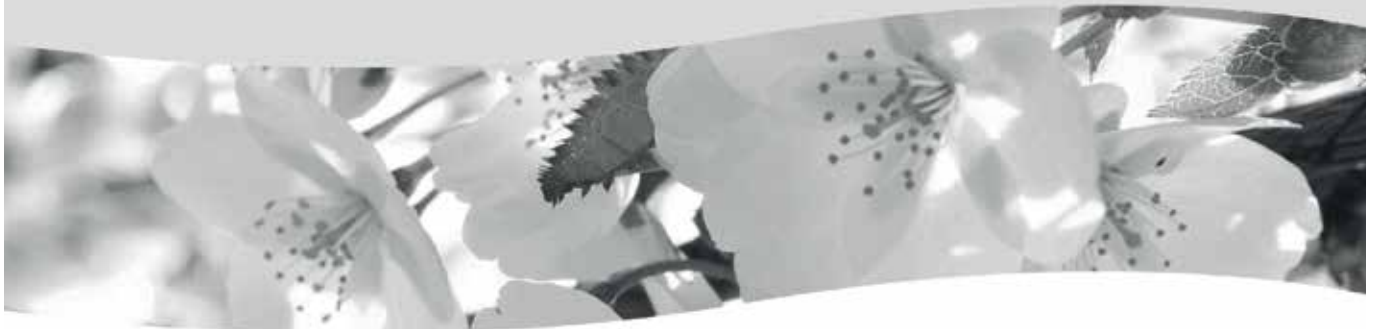
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PAST CONCERTS - THE LAST TEN YEARS

- 28 Jun 2008 **Britten** *Cantata Misericordium*
Jenkins *The Armed Man*
Tippett *Five Negro Spirituals*
- 22 Nov 2008 **Brahms** *Ein Deutsches Requiem*
Schubert *Mass in G*
- 21 Mar 2009 **Beethoven** *Missa Solemnis*
- 27 Jun 2009 **Purcell** *O Sng Unto the Lord*
Haydn *Nelson Mass*
Handel *Four Coronation Anthems*
- 28 Nov 2009 **Mendelssohn** *Elijah*
- 20 Mar 2010 **Buxtehude** *Membra Jesu Nostr*
Bach *Mass in F*
Handel *Dixit Dominus*
- 3 Jul 2010 **Mozart** *Solemn Vespers*
Bliss *Pastoral 'Lie Strewn the White Flocks'*
- 27 Nov 2010 **Orff** *Carmina Burana*
Elgar *From the Bavarian Highlands*
- 26 Mar 2011 **Mozart** *Davidde Penitente*
Beethoven *Christus am Ölberge*
- 25 Jun 2011 **Rossini** *Petite Messe Solennelle*
Lauridsen *O Magnum Mysterium*
Barber *Agnus Dei*
- 19 Nov 2011 **Britten** *Rejoice in the Lamb*
Taverner *Syat*
Durufé *Requiem*
- 24 Mar 2012 **Handel** *Israel in Egypt*
- 30 Jun 2012 **Dvorak** *Mass in D*
Howells *An English Mass*
- 15 Dec 2012 **King** *Out of the Depths (First performance)*
Mozart *Mass in C Minor*
- 20 Apr 2013 **J S Bach** *Mass in B Minor*
- 29 Jun 2013 **Various** *Summertime*
- 21 Nov 2013 **Britten** *War Requiem*
- 15 Mar 2014 **Schubert** *Mirjams Siegesgesang*
Korngold *Passover Psalm*
Mendelssohn *Hear My Prayer*
Bernstein *Chichester Psalms*
- 14 Jul 2014 **Mendelssohn** *Verteih' und Frieden*
Brahms *Nänie*
Brahms *Ein Deutsches Requiem*
- 22 Nov 2014 **Beethoven** *Mass in C*
Haydn *Te Deum*
- 21 Mar 2015 **Fauré** *Requiem Mass*
Kodály *Missa Brevis*
Liszt *Die Seligkeiten*
- 16 May 2015 **Britten** *War Requiem*
- 4 July 2015 **Handel** *Acis and Galatea*
- 28 Nov 2015 **Bach** *Magnificat, Christmas Oratorio Parts 1,2,3*
- 12 Mar 2016 **Mendelssohn** *Elijah*
- 11 Jun 2016 **Bernstein** *Mass (Choral Suite)*
Whitacre *Five Hebrew Love songs*
Copland *Old American Songs*
- 20 Nov 2016 **Verdi** *Requiem*
- 25 Mar 2017 **Dove** *The Passing of the Year*
Brahms *Liebeslieder, Neue Liebeslieder*
- 1 Jun 2017 **Mozart** *Requiem*
King *Out of the Depths*
- 25 Nov 2017 **Mendelssohn** *Die erst Walpurgisnacht*
Vaughan Williams *In Windsor Forest*
Dähler *Byzantium*
- 17 Mar 2018 **Haydn** *The Creation Insanae et vanae curae*
- 14 Jul 2018 **Salieri** *Requiem*
Puccini *Messa di Gloria*
- 17 Nov 2018 **Britten** *The Company of Heaven*
Haydn *Nelson Mass*
- 9 Mar 2019 **JS Bach** *St John Passion*

Please visit www.northlondonchorus.org for the full list dating back to the first concert in 1977

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